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years in a debtor's prison, without receiving any relief, and died at the age of seventy-three, ruined and broken-hearted.

The truly regal gown worn by his wife, evidently in the very height of Robert Morris' days of prosperity, acquires a touch of pathos from the history of the man whose life she shared.

S. Y. S.



ANTIQUE CHEST

Probably the most interesting article of furniture that has resisted the ravages of time and been preserved for us from mediæval times is the chest. Not only is its beauty a charm, but it usually has the added attractiveness of personal or ecclesiastical association to make it a worthy object of the collector's fancy.



OLD ENGLISH OAK CHEST

Dated 1655

The earliest chests seem to have been of an ecclesiastical nature, used for the storing of the sacred vestments and vessels, and are still most jealously guarded in the parish churches for which they were originally made. These

chests belong to the Gothic period, and it was during the Gothic influence that the finest and most artistic oak carving was produced. About the earliest date that we have for such a chest in England is 1190, a most interesting specimen showing the decorative uses to which iron was put at that time.

By the seventeenth century the chest had reached the utilitarian stage that it holds to-day, when it was every housewife's need, and every bride's hope. To this period belongs the one recently acquired by the Museum, which is figured in the accompanying illustration.

This chest shows no great elaboration of carving, but the quiet simplicity of the design gives it a dignity and charm that make it very attractive. The front is divided into the usual three panels, all bearing the same design, the middle one having added to it the initials "A. H." and the date "1655." The upper rail is carved in S curves, which decoration is repeated on the side stiles and on those dividing the panels. The lower rail is carved in a simple yet effective oak leaf pattern. The top of the lid is undecorated, but divided into three depressed panels. Over it all Time has laid a most appreciative hand, giving to the wood a deep, rich beauty as a gift from his master touch.



RECENT ACCESSIONS OF OLD ENGLISH POTTERY AND STONWARE

Collectors of old English pottery know how rare the white salt glaze stoneware of the eighteenth century has become, and it is not often nowadays that important pieces are offered for sale. The recent accession by the Museum of a small but choice collection of this characteristic English ware is therefore of considerable interest. The manufacture of white salt glaze in England extended through the eighteenth century. While it is a true stoneware, it resembles porcelain in some respects, as it is white in color, vitrified throughout, and has been so highly fired as to be translucent in its thinnest parts. The principal centre of its manufacture was Staffordshire, though it was made at isolated potteries in other parts of England. It was produced in a great variety of styles, being sometimes moulded with relief designs, and again painted with enamel colors, or decorated with scratched designs filled in with blue. At a later period it was frequently beautified by engravings transferred to the surface of the ware from copper plates.

Among the pieces recently acquired by the Museum may be mentioned a beautiful little tea-pot painted with colored enamels,—blue, green, yellow, and rose,—in the Chinese style. Such pieces are now exceedingly scarce, having been absorbed in public and private collections. Another rare example is a small tea-pot embellished with designs in relief,—vines with clusters of grapes, squirrels, etc., which have been colored blue.

Among the characteristic designs of Staffordshire salt glaze are square tea-pots moulded in the form of houses. A remarkably fine example of this type is included in the series, showing on one side the arms of Great Britain, and two gentlemen of the period standing at the doorway. The finest piece in the collection, however, is a large tea-pot, standing on a base eight inches in length, which is moulded in the form of a kneeling camel. This specimen is supposed